

MUSICAL FOUNTAIN

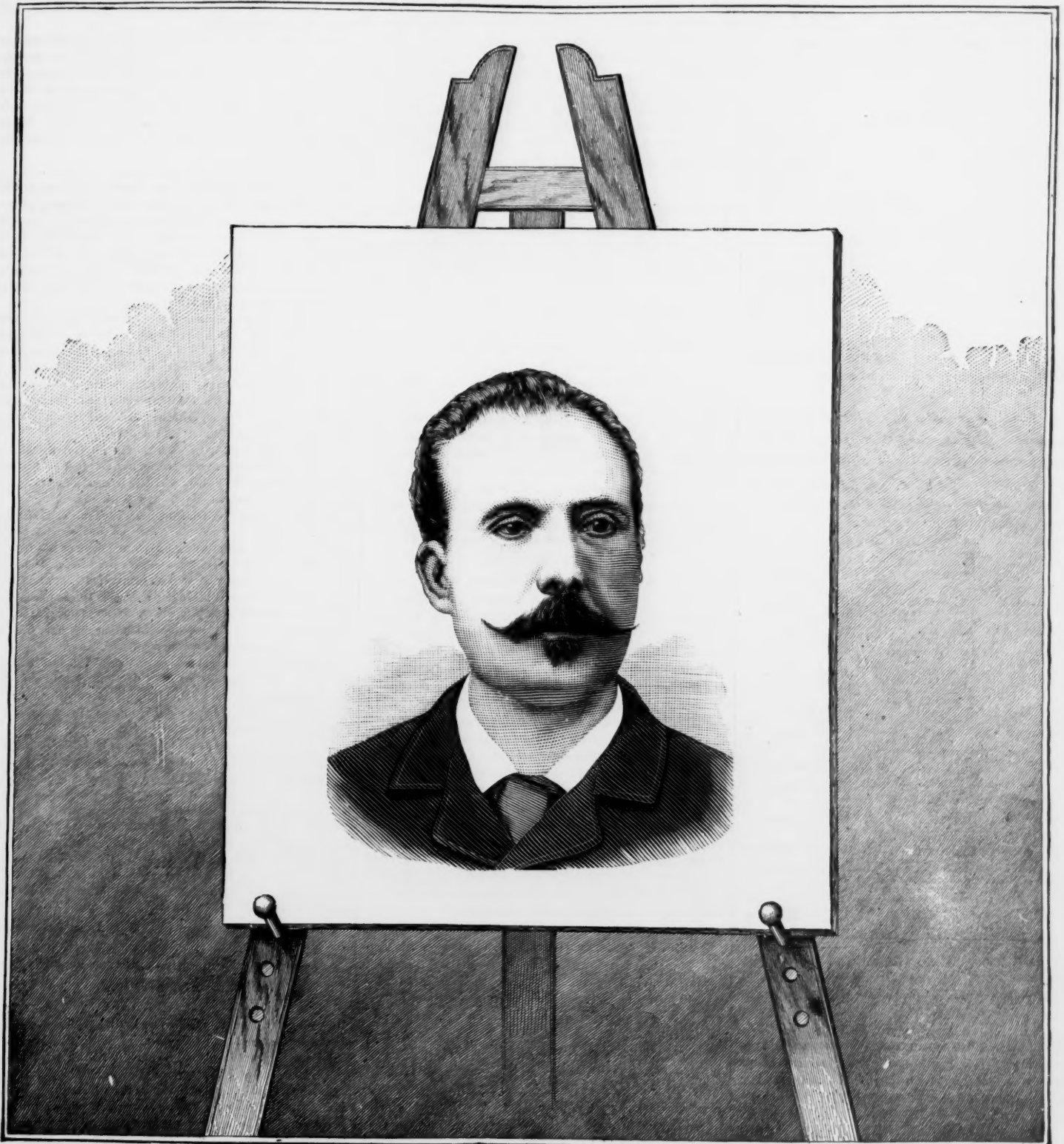
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DEVOTED TO MUSIC AND THE MUSIC GRADES.

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Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

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Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
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Nordica,	Fanny Davenport,	S. B. Mills,
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Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreño,	Ellen Montejo,	Stagno,
Kellogg,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucicault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Rohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Calassi,	Stuart Robson,
Lotia,	Hans Halatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treumann,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geistinger,	Anton Rubinstein,	Montegriffo,
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Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
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Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
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A LETTER marked "important," addressed to Miss Emma Abbott, and postmarked Glasgow, Scotland, awaits that lady's order in the office of THE MUSICAL COURIER.

AS THE MUSICAL COURIER goes to press on Tuesday afternoon, it is impossible to give an account in our columns this week of the Italian opera performance, which opened last night at the Star Theatre.

AS Halévy's posthumous opera, "Noah," is to be given this winter, it would be well to remember that the gifted composer left another opera which has never been given. It is called "Valentine d'Ornano." Of Halévy's works "La Juive" and "L'Eclair" hold the stage, and oc-

casional "Guido e Ginevra," "Charles VI," and "Les Mousquetaires de la Reine" are revived. "Le Val d'Andorre" and "La Reine de Chypre" deserve resurrection.

WE are glad to see that the manager of the Milan Grand Opera-Company intends bringing out the fine opera "Il Guarany," by Carlo Gomez. It has never been given in this city, although Mazzoleni sang some portions of it a few years ago at Booth's Theatre in concert. "Il Guarany" was produced in Milan at La Scala, March 19, 1870, and created a furore. It was sung by Sass, Storti, Villani, Coloni and Maurel. The libretto is by Scavini. Gomez was born in 1839, at Campinos, Brazil. His other well-known works are "Fosca" (1873), produced at Milan with Gabrielle Krauss, Maurel and Bulterini, and "Salvator Rosa" (1874). The great tenor Tamagno is very fine in "Fosca." Gomez also composed a hymn for the Centennial Exhibition, 1876.

DIRECTOR JAHN, of the Vienna Court Opera, has issued a circular to the members of the court opera, including the orchestra, in which he requests them to second him in an effort to abolish the claue which has become quite an intolerable nuisance of late. Should his request remain unheeded, he threatens to prohibit recalls altogether—a fashion that is now *en vogue* at the Burg Theatre. Wagner, in the Bayreuth performances, went so far as to inhibit his audiences from applauding at all, except after the close of an act. New York, it is true, has not yet been abused by a regularly organized claue, but something ought to be done also here to prevent the artificial success of singers or performers through the efforts of their personal friends. The floral nuisance, too, ought to be done away with.

THE recent revival of Der Freischütz at the Thalia, reminds us of an amusing incident which happened at the Theatre Lyrique some years ago (1867) when Weber's noble work was brought out in French with Miolan-Carvalho as *Agathe* and Michot as *Max*. When the tenor tries the magic ball in Act I., after the detonation of the gun, a huge bird falls on the stage. On this occasion a bird about the size of an ostrich was flung over by the property man and knocked *Max* down, much to the glee of the audience. Some very ludicrous things have happened on the stage. Once, when Pasta was playing *Norma*, somebody played a huge joke on her in the scene where she is about to kill her children. The infants were called on and proved to be two strapping youngsters—fourteen years old! Anachronisms in stage setting and costume abound, of course, but one of the drollest occurred last season when "Semiramide" was given by J. H. Mapleson. In the last act over the tomb of Ninus was to be seen in *Italian* and in *Roman* characters the word *Nino*. What would Assurbanipal or Bel-shar-uzzur have thought of that?

IT is to be hoped that Dr. Damrosch will be artistic enough if he revives "Don Giovanni" to abolish the time-honored but senseless custom of placing the *Commendatore* on horseback. The effect is ridiculous. If the stage horse were white, well and good; but it is generally gray. In Paris there is no horse. The *Commendatore* stands on a pedestal and the effect is greatly heightened. A suitable costume should also be invented for *Count Rodolfo* in "La Sonnambula," who generally makes up something between a marshal of France and a footman. We remember once at the Academy some years ago the basso entered (after his ride on a dusty road) with red pantaloons, a cocked hat and white kid gloves, and then began his "Vi ravviso." *Edgardo's* costume in "Lucia" is almost always out of the period, and yet the stage manager could easily purchase a copy of Scott's novel and see how the poor hero dressed. As for *Lucia's* costume and *Leonora's* in "Trovatore," they are invariably preposterous. A Scotch lassie never heard of Worth, and ladies in Spain in the fifteenth century did not wear crinoline as some *Leonoras* have done.

"Ballo in Maschera" has the same plot as Auber's "Gustave III.," but the Italian censorship changed the location from Sweden to Boston! Consequently the opera teems with anachronisms. Imagine such an affair as a masked ball in Boston when the Puritans lived there! Imagine the Page *Oscar* and his tights on a Massachusetts Sabbath! *Bone Deus!* In Faust *Margherite* is properly robed in imitation of Ary Sheffer's famous picture, but *Mephistopheles* is ridiculous, a tinsel devil, found in the imagination of the librettos of Barbier and Carré. The character really should have been made something like that genuine fiend *Bertram*, in "Robert le Diable."

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THE RACONTEUR.

WITH the evolution of history woman has more and more trenched upon the domain of man, and in no field is this more marked than in the realm of music. In this country she no longer confines herself to the lullaby or to singing Puritan psalms in the safe and secluded assembly of the rank and file in congregational singing.

Woman appears on the concert stage, in opera, in the choir, in chorus, quartet, duet and solo, and as accompanist to her husband—or going it alone—to the melody of the hand-organ. She plays the piano, the cornet, the trombone, the organ the banjo, the guitar, the harp—both Jew and Gentile—in short, the whole round of musical instruments, not excluding the drum. If she cannot play or sing, she forms part of an operatic entertainment as one of the ballet.

The latest phase of woman's encroachment upon the domain of man appears in the organization of Robertson's Young Ladies' Band at Milwaukee. The young ladies are all Michigan girls—beg pardon, young ladies. They array themselves in "tasteful and becoming uniforms of red velvet and gold lace." The Michigan papers do not state where the velvet leaves off and the lace begins, nor the relative amount of velvet and lace. They mention the color and the material, and leave it to the mind of the reader to cover the entire picture.

This band made a public appearance recently, and played with "considerable skill." It is needless to say that the young ladies "attracted much attention." The latter announcement should be made first, because the attention these Michigan girls attract is the prelude to the skill they display. The red velvet and the gold lace—properly laid out for effect—will attract the attention of a Milwaukee or a Detroit critic any time, and he will give the whole costume all the "notice" it can draw.

With his eyes blinded by such a rich display, the dazzled critic will go to his desk with the impression that he has seen a wonderful display of "skill." Hence comes a favorable notice. *Hinc ille lachryma*—on the part of his wife.

Mr. (Mrs. ?) Robertson evidently has an eye to the advertising value of a woman as a musician; yet not one woman, but of women in a body, covered with gold lace and more or less red velvet. These young ladies of Robertson's band are, undoubtedly, well trained in the matter of exits and entrances. They take their places demurely, look neither to the right nor left and keep their minds fixed upon the work before them. Being through, they retire modestly and leave the impression that they have been affording a remarkably fine entertainment.

Managers in this city will now be making pilgrimages to Michigan to see "how the thing works." If Robertson's Young Ladies' Band proves all that it should, it will be only a question of time when the male orchestra will be no more, and women will supply all the instrumental music of the day.

The orchestra, then, instead of being in a hole, will be elevated before the eyes of the audience as a part of the stage effect. Not only gold and red, but blue and green and orange and all colors and tints will be brought into requisition to set off the "young ladies of the orchestra" in the most artistic manner.

Let me say at once that superannuated sopranos and contraltos cannot expect to pass their declining years as orchestral accompaniments. For how would it appear to have announced on the bill that one of the features of the production of an opera would be the "old ladies' orchestra?" That would "knock out" even the bald-heads.

Once more, it is the young and the fair who have the main chance.

I sincerely think that it is only a question of futurity when we shall have only "young lady" orchestras.

—The changes in the Music Hall, Boston, since the removal of the great organ were seen by the public for the first time Saturday, at the rehearsal for the first of the Saturday night symphony concerts. The organ with its noble architectural case is greatly missed. In its place is only the lofty arch in which it stood, hung with a simple drapery, in front of which is the Beethoven statue. The seating space on the floor is larger by some two hundred seats, and the platform is very much lower. The first appearance of the new conductor, Herr Gericke, from Vienna, was awaited with keen interest, and was an immediate success. The Boston Symphony Orchestra is evidently destined to reach a high state of efficiency under his skill.

Opera-Plot Sonnets.

XXXIX.

"POLINTO."

In Jove or Mars *Polinto* puts no trust,
And neither does *Pauline*, his fiancée;
They join the Christian hosts, who pass the day
Singing sweet hymns, until they almost bust.
Polinto kicks the false gods in the dust,
And knocks the high-priest with a *coup massé*,
Heedless of what the Roman cops will say,
And comes out captured and completely mused.
He and *Pauline* then shriek a sweet duet;
But they are doomed to be devoured, you bet,
By savage tigers in the circus near,
While Max Maretzek gives a mighty yell,
Which means to those who know him, "All is well,"
And then the audience toddle out for beer.

XL.

"ROMEO AND JULIET."

This charming couple love each other well,
But family discord keeps them far apart;
Heedless of all, they finally take heart,
And buy a marriage license in a cell.
A man called *Tybolt*, quite a howling swell,
Challenges *Romeo* in the fencing art,
And, being killed, failing to get a start,
His jealous soul is hurried down to hell.
Juliet is then upon narcotics fed,
And *Romeo*, thinking she is really dead,
Ends with a dagger his entire career;
But she revives, and finding him a wreck,
Jabs a tough hairpin in her swan-like neck,
While the conductor walks off on his ear.

CUPID JONES.

Vocal and Instrumental Music Regarded in their Relation to the Opera.*

BY FREDERIC GRANT GLEASON.

(Continued.)

LEAVING now the effect of music of the French school, let us turn to the German. Of the masters of this school, Gluck first demands our attention. He was born in 1714 on the borders of Bohemia, according to Dr. Marx and others, but his birth is given by the parish priest, Mathias Lintl, as having occurred in 1700. His first opera was written and brought to performance in 1741, when it seems most reasonable to suppose that he was twenty-six instead of forty-one years old. It was followed by about sixteen operas and a large number of dramatic works with music, before, in "Orpheus," he began his reformation of the opera. By him the grand opera was created and brought to the highest point of perfection that was attained during his age. This reformation, begun in 1762 with the production of "Orpheus," was not prompted by the desire of striking out into new paths, but was caused by a feeling of artistic necessity. His previous works were highly successful, but were constructed entirely after the Italian models.

They contained many highly dramatic moments, due to his own artistic individuality asserting itself in partial defiance of its fetters. From these he was gradually led to the contemplation of a work which should be composed entirely of such materials. It is not likely that his determination was at once made in this definite form; but more probably it was the result of much thought, and was arrived at by slow degrees as he was led—or, rather, driven—by his own artistic sensibility and his essentially dramatic nature. As a musician, he was far inferior to Haydn or Händel, yet his works are still seen upon the stage.

The subject selected for this new mode of composition, and put in form by the poet Calzavigi, was Orpheus, and his descent into Hades to regain his lost Eurydice. Yet, as none of his characters are of a dramatic nature, he just escapes making a dramatic work; but it is lyrical, thoroughly musical, and contains much of the dramatic element. The tremendous, oft-reiterated "No" of the Furies and shadowy beings of the lower world, in answer to his imploring prayers for his Eurydice, has never been equaled, and only once approached, and that by Beethoven, in the dungeon scene of his "Fidelio." To hear it, gives one even now a shudder of horror. In "Orpheus," he condensed the aria by discarding some of its senseless repetitions (thus bringing it into better shape for dramatic expression), and raised the recitative, which had been practically an excuse for conversation of the audience, to an excellence and importance hitherto undreamed of.

Thus his genius rose superior to his surroundings, and succeeded in producing a work truer to nature and dramatic art than any the world had yet seen. I have not time here to speak of the works which followed "Orpheus," and it must suffice to say that Gluck brought the opera to an eminence to which it had never before attained.

The reforms which he had introduced were only in a slight degree carried out by Mozart. The latter's easy command of musical means led him to fill up moments not dramatically important with the delicious music which he knew so well how to write; and being of a more purely musical nature than Gluck

and far less of a dramatist, his works are more generally of a lyrical stamp.

One single example of his carelessness of the demands of his drama I must cite here. It occurs in the first act of the "Marriage of Figaro."

Count Almaviva, jealous of his wife's page Cherubino, has surprised him in the countess's chamber. The page conceals himself in the closet. Vowing vengeance, the count seeks to force an entrance; but at last, finding his efforts unavailing, he departs in search of means with which to break down the closet door, and thus gain an entrance. As soon as he is gone, Susannah, the countess's maid, calls Cherubino from the closet and bids him fly. He seeks to escape by jumping from the window into the garden, but here occurs a long duet with Susannah, which no man in his senses would stop to sing while in such imminent danger from the return of the infuriate husband.

Mozart was unable to control the exuberance of his fancy sufficiently to always keep in mind and satisfy the demands of the drama, so that his music is never more than an accompaniment to the drama, and never rises to the dignity of becoming itself a drama. Almost every number of his operas may be separated from its surroundings and is almost as well adapted to concert use as to that for which it was originally intended. Indeed, except for their length, his operas would give about as much pleasure if performed without the adjuncts of scenery and acting, thus showing conclusively that they are lyric rather than dramatic.

This is not the case with either Gluck's, or, as we shall see later, with Wagner's dramas. They demand the busy life and action of the stage for their truest expression.

Beethoven, in his single attempt at opera writing, showed his great power of portraying the joys and sufferings of humanity, and throughout the entire dungeon scene of "Fidelio" evinces a sustained dramatic power which surpasses all of his predecessors, though never rising quite to the terrible force of the already mentioned example in Gluck's "Orpheus."

It would at first sight seem very unfortunate that Beethoven began and finished his career in the operatic field with a single work; but, after all, it was better so.

In the opera he was continually fettered by conventional forms and obliged to consider in a great degree what would be acceptable to his public; but what he found himself unable, for these reasons, to accomplish in opera, he was able to do to the fullest extent in the symphony. In opera he was a giant held in bondage by pigmies; in the symphony he stands free of all fetters. In this field he is Beethoven, alone and unapproachable, and his creations are dramas of pure tone. In them, especially the latter ones, his genius rises above the things of this world, and when he presents human life, with its joys and sorrows, it is as he himself felt it.

Weber's works contain a romantic, mystic element dear to the German heart. His nature was much akin to that of Mozart, but he penetrated deeper into the comparatively new kingdom of the romantic in music than the other had done. His "Freischütz" met on its appearance with a fairly unexampled success, due both to the beauty of its melodies and their simplicity. We find no choruses of elaborate and intricate construction. The more artistic combinations (I use the word artistic here in the sense of scientific) require oft-repeated hearings for their full understanding and appreciation, and for this reason works in which they occur largely are sometimes many years in gaining full acknowledgment. But in "Der Freischütz" all is so artistically simple—so scientifically unscientific, if I may be allowed the expression, that it needs only to be heard in order to be understood and enjoyed.

In the life of the German people had arisen, as we have seen, a music of the people as distinct from that of the artist; it was the expression of their lives—in song. It was the language of one simple human heart to another, speaking in the tenderest and most natural accents of their joys, their sorrows and their love, and this had so entered into the hearts of the nation that it appealed most powerfully to each individual. Weber succeeded in causing his beloved art to speak in those same simple and touching accents, which each could comprehend, because it touched at once a chord in his own heart. The tender, pure love of *Agathe*, the simple peasant life, with the mystic element of the legend of the wild huntsman, appealed to the people, because an outgrowth of the romantic element of their natures. In the character of the lovely *Agathe*, each could see portrayed his own beloved one, and in her lover, *Max*, was presented to him an idealized representation of himself—of his own joys and sorrows, hopes and fears. Thus, in adopting the artless language of the people, Weber produced a people's opera, and imparted to his work the local coloring which gives it its especial charm.

But in spite of many passages of great dramatic power to be found in his writings, especially in "Der Freischütz," his work is essentially lyric.

A Hint to Composers.

THE influence of the Wagnerian music-drama is so generally potent that it is surprising no composer has as yet utilized the system of *Leitmotiv* as invented by the genius of Bayreuth. No doubt this assertion will strike many with amazement. Nothing is more common than to read concerning a new work that "the composer has adopted the Wagnerian device of leading themes." As a matter of fact, as every musician knows, Wagner no more invented the idea of associating certain musical phrases with the personages or the incidents of a drama than Bach can be said to have invented fugue, or Händel oratorio. The essence of his system is the amazing number of transmuta-

tions and modifications to which he subjects his motives, and his novel use of the time-honored science of counterpoint in the construction of his scores. By submitting it to the processes of augmentation, diminution, or inversion, the meaning and sentiment of a motive may be modified or completely reversed; as also by changing it from dupe to triple measure, or from the major to the minor key, and *vice versa*. The scores of "The Niebelung's Ring," "Tristan and Isolde," "Die Meistersinger," and, to a less extent, of "Parsifal," abound in examples of this description, and also of the masterly employment of two, three, and even four themes simultaneously, allotted to instruments of such diverse tone-color as to enable the attentive listener to detect them all without difficulty. Here, surely, is a wide field for the legitimate successors of those old-world composers who amused themselves by evolving all manner of contrapuntal problems, in which musical expression had absolutely no place. If it should be said that similar negative results would accrue now, the answer would be that Wagner was the greatest master of expression who has ever appeared, his musical contrivances being merely a means to an end. It is not intended here to advocate this new application of musical science to operatic composition; the desire is merely to explode a popular fallacy with regard to the *Leitmotiv*, and to indicate one track which no living composer has as yet explored.—*London Musical Times*.

German and Italian Opera.

THE people have been surfeited and well-nigh nauseated with the meretricious and half-voluptuous Italian opera, with its threadbare repertory and imperious and insatiable "stars," until true musical art has almost perished from our midst. Only an occasional oratorio or cantata by the chorus under Dr. Damrosch, winter after winter, and Mr. Thomas with his persevering Wagner reproductions, have kept the higher art from utterly dying out. Save a handful of amateurs in our chief cities, the concert-going people are as ignorant of the splendid masterpieces of the German school as they are of the art-treasures of the Pitti Palace or the Louvre. Indeed, the word opera, which is only a much misunderstood synonym for poems, has a diseased aspect which drives the religious world into strict quarantine against its dreaded infections, and any musical structure under this baleful title was instinctively left severely outside. We sympathize so heartily with this popular conception, so far as it touches Italian opera, that it would seem a providential riddance could this whole seductive, debilitating mass of art profanation be swept out of existence. There is nothing good either for art or morals in Italian opera. It is beneath contempt of sound aesthetic criticism, and is steeped in vice and lasciviousness, not to say profanity and irreligion.

But German opera opens quite another life and world to us. Its creations are among the highest art-utterances of human genius. It takes place with the consummate art of the great painters and architects. It has largely an epic grandeur of motive and construction. It is enough to say that all intelligent amateurs within easy reach will at one time or another make a pilgrimage of reverent duty while the masterpieces of Richard Wagner have the boards. If musical people remain ignorant of this modern master, it is well to give him early and careful study. Perhaps no man ever brought such a wealth of many-sided genius to the service of this most spiritual and religious of the arts. Under his magic the mystery of the middle and early ages of myth and legend is brought to our hearts' doors, while his idiom is colored with its early splendors and fascinations. Indeed, the religious quality of his chief productions is irresistible, and harmonies and musical phases seem penetrated with an unsuspected devoutness and significance.—*The Churchman*.

"Lohengrin" and the French Government.

IT is reported that the French Government has forbidden the performance of "Lohengrin" at the Paris Opera House, of which M. Maurel, well and favorably known at Covent Garden, is manager. The only reason for this refusal is a fear lest something of German origin should become popular in Paris. So *Elsa* and *Lohengrin*, who might have pleased an impartial audience, together with *Telramondo* and *Ortruda*, who would have bored it sorely, are not allowed to express the joys, fears and sorrows which the late Herr Wagner has called upon them to utter. Such a paltry proceeding as this taboo would be incredible of any other nation. At the present time, French opera of all sorts is being given all over Germany, from M. Gounod's "Faust," the most popular work the generation has seen, to the compositions of MM. Offenbach, Hervé, Lecocq, Audran, Planquette, and other writers, not to mention Meyerbeer, Bizet and Ambroise Thomas, whose "Mignon" always delights. The refusal to license "Lohengrin" for representation, if it be true that such a refusal has been sent out by the authorities, is a piece of the pettiest and most impotent spite. The French are not very popular in England just at present; but this fact does not induce Englishmen to deny the beauty of M. Gounod's work, or the sprightliness of the minor composers. An English musical journal satirically hints that the prohibition is a mistake, as it prevents the French musical critics from discussing "Lohengrin," a subject which would have afforded them ample play for their pens.—*London Standard*.

—The three subscription concerts of the New York Vocal Union will be given at Chickering Hall, November 25, February 3, and April 21.

PERSONAL.

FROJO'S LIFE OF CLEMENTI.—Signor Giovanni Frojo, the celebrated composer, pianist and musical critic, has written an excellent life of Clementi. Every pianist should become acquainted with it.

A TENOR'S MADNESS.—Morère, the French tenor, has lost his mind and passes his time whistling his favorite roles. Morère was in his prime in 1867. He created the part of *Don Carlos* in Verdi's opera of that name.

OFFENBACH AND BEETHOVEN.—Offenbach was once asked: "You were born at Bonn, were you not?" "No, Beethoven was born at Bonn. I was born in Cologne."

A BASSO RETIRES.—Obin, the great French basso, has retired from the stage. He was a wonderful actor and possessed a noble bass voice. Verdi wrote two fine parts for him. *Jean de Procida* in the "Sicilian Vespers" and *King Philip of Spain* in "Don Carlos." He made up the latter rôle from a picture of the king by Velasquez and his scene with *David* (Inquisitor), created a sensation in musical circles. His *Leporello* was also good.

A MUSICIAN'S DEATH.—Louis Lacombe, a musician of talent, died recently in France. He was born in 1818. His dramatic symphony, "Manfred," is a fine work. He wrote a "Sapho," which was performed at the symphonic concerts in Paris, 1878. He leaves an unpublished opera, "Winkelried."

DEATH OF ROVELLI.—The death is announced of Costanza Rovelli. She created the principal role in Cagnoni's celebrated opera buffa, "Don Bucefale."

AMY SHERWIN IN LONDON.—Amy Sherwin has been singing with success at the promenade concerts in Covent Garden, London, where she is announced as an "Australian singer."

LUCCA MAY BE HERE AGAIN.—Pauline Lucca will not retire from the stage, as it was rumored. She may even visit America again. Lucca is a wonderful artist. She can sing *Leonora* in "Trovatore," and *Aucena* too. This feat was performed by Mme. Gazzaniga also.

MAPLESON STRIKES PHILADELPHIA.—J. H. Mapleson has engaged the Philadelphia Academy of Music for the week beginning January 12, 1885.

MME. PATTI'S PARIS CONTRACT.—Mr. Victor Maurel has sent to the Paris *Figaro* a copy of the contract drawn up by Mme. Patti and the management of the Italiens, and it would appear from this document, and also from M. Maurel's statement, that he hopes that Mme. Patti will sing in Paris at the close of her American tour, and that the cable despatch announcing that suit had been brought against the prima donna for breach of contract is without foundation in fact. The contract is worded as follows: "Mme. Patti binds herself to give at the Italiens Theatre, in Paris, commencing between October 25 and 30, 1884, two or three performances of 'La Traviata.' The management binds itself to announce these performances with the éclat becoming the personality of the illustrious name of Mme. Patti. The amount to be paid for these performances has been fixed, by common consent, as follows: 25,000 francs for two performances, 36,000 francs for three performances. The money shall be paid to Mme. Patti in advance on her arrival in Paris. In case Mme. Patti, for absolutely personal reasons, should not be able to fulfill this engagement, made in good faith by both parties to it, it is expressly agreed that she shall have the right to cancel the same, without indemnity to either party, 20 days' notice of her intention to cancel being given."

GEORGE LEYBURN DEAD.—George Leyburne, the great London Music Hall star, is dead. He was well known to most Americans visiting the English metropolis. Two or three years ago he was making \$300 a week. He had a town house and a country house, and kept an open table and handsome equipage. He always appeared with a two-thousand-dollar solitaire coruscating from his immaculate shirt bosom, and his fingers on fire with the light of diamonds. Thus decorated you could see him of an evening step into his brougham out of the London Pavilion, where he had just sung "Daddy's on the Drink" at \$5 a stanza, including the chorus, to whirl off to the Oxford, where he landed another \$25 in ten minutes with "Mother has Mizzled with Mike," which left him free to dash off to the Metropolitan, where he gave further hostage to fortune with "Sister's on the Scoop." Leyburne's muse addicted herself especially to lively canticles on those eccentricities which will occur, especially in the best regulated English families. Vulgar or not, it brought him steadily \$15,000 a year, and yet he died a pauper.

JOSEFFY IN CALIFORNIA.—Joseffy, the pianist, is giving instrumental concerts in California during the present month.

FAY TEMPLETON IN SAN FRANCISCO.—There is considerable interest manifested in the benefit of Miss Fay Templeton at the Bush Street Theatre on next Friday evening, when "Fatinitza" will be produced, which will include the farandole. The clever little lady has renewed the admiration of many old friends, and made numerous new friends, who will make the event as successful in the completeness of the seating representation, as the artist will in the presentation of her best efforts.—*Alta California*.

A RECEPTION TO HERR GERICKE.—An informal reception was given to Herr Gericke by the "Anonymous Club," in the parlors of the Creighton House, Boston, on Tuesday evening of last week. Aside from members of the club and the dis-

tinguished recipient of its compliment, the reception was also attended by a generous number of invited guests, including Louis C. Elson, William H. Sherwood, Louis Maas, and others more or less known in musical and literary circles. All present were introduced to Herr Gericke, who received each in turn with a cordiality that did not fail to create a decided impression in his favor. The company remained until a late hour, a generous collation being provided by the club, and vocal and instrumental music enhancing the interest of an occasion that will long be remembered.

ADOLPH GLOSE SETTLED HERE.—Adolph Glose, for two seasons the accompanist of the Clara Louise Kellogg Concert Company, who bears an excellent musical reputation in Philadelphia, has left that city, and has located permanently here. He is prepared to accept engagements for concerts, musicales, receptions, &c.

MRS. HARTZ RESUMES.—Mrs. Evilina Hartz, a pupil of Gazzaniga, and a good artiste and teacher, has resumed the giving of singing lessons.

MR. CHRISTIAN'S BOOK.—Mr. A. F. Christian's important book on "The Principles of Pianistic Expression" is shortly to be published. It ought to be in the hands of every amateur, as well as professional pianist. The subscription price will be \$2.50, and subscriptions may be sent in to this office.

WILL APPEAR IN MONTREAL.—Mlle. Isidora Martinez, Mme. Teresa Carreño, and Miss Alma Dell Martin, will appear in concert, at Montreal, on November 4, under the direction of Mr. Edwin Harris, conductor of the Glee and Madrigal Society, &c., of that city.

MR. LANG'S PLAN.—A very novel and interesting plan has been adopted by Mr. B. J. Lang, who will give twelve symphony concert lessons at Chickering Hall, Boston, on alternate Thursdays from October 23, at half-past two o'clock. The music of the next following symphony concert will be explained, analyzed and made more interesting by helpful information, beside being played through upon two pianofortes. So far as possible, the solo performer for each concert will play his respective part. A full explanation of the construction of a symphony will be given, together with a description of all orchestral instruments, their quality, range, &c.

A PIANIST'S CAREER ENDED.—A most deplorable misfortune has befallen Miss Jenks, a well-known and gifted Pittsburg pianiste. Owing to a cancerous affliction, the amputation of her right arm has become necessary, thus forever ending her career as a performer. Miss Jenks is a fine artiste, having studied in Paris, Munich and London.

A LONDON PIANIST.—Mr. J. Hamilton Copley, one of the best amateur pianists in London, has been visiting friends in Boston.

GADE'S ORCHESTRAL SUITE.—Herr Niels Gade is just now engaged upon writing an orchestral suite, to be entitled "Holbergiana," in connection with the bicentenary of the birth of the poet Holberg, which will be celebrated in December next at Copenhagen.

TIME TO RETIRE.—*Punch* is at present publishing a set of "Things which one had better left unsaid." It recalls an awkward speech made at a Boston dinner-party recently, where there were present Mr. Henschel and a celebrated prima donna. The latter (a great friend of Gericke's), when she heard that the Viennese conductor was coming over, burst out, "Oh, now you will know what symphonic music is!" The thoughts of the retiring conductor cannot be printed in cold type.—*Musical Herald*.

ALBONI IN HER VILLA.—The great contralto, Alboni, is living in Paris at her villa, which she has named "Cenerentola." Over the entrance the opening notes of the famous rondo, "Non piu mesta," are inscribed on a tablet. She still possesses her glorious voice, but, in all probability, will never return to the stage.

AUBER NOT AN OCTOGENARIAN.—The following is a *bon mot* by Auber, and is little known. One evening, during a concert at the Tuileries, a lady who was conversing with the sprightly old composer, said: "Ah, you say you are only twenty years of age at heart, look at this." So saying she picked up a white hair which had fallen on his shoulder. "Oh, madame," said Auber, "some octogenarian must have dropped it there as he passed me in the crowd."

DUPREZ IN RETIREMENT.—The great tenor, Duprez, is living in honored retirement in Paris. He was born in 1806 and he adorned the theatres of France and Italy for over thirty years. As a composer his talents were not recognized as they should be and his noble opera, "Jeanne d'Arc," was unsuccessful. Duprez created the rôle of *Edgardo*, in Lucia (Naples), 1835, *Fernando*, in "Favorita," and the *King* in "Don Sebastiano." As *Arnold* in "Tell" he had no rival, not even Nourrit. A few years ago he published his souvenirs.

GERSTER'S AMERICAN CONTRACT.—Dr. Gardini announces from London that Mme. Gerster has signed her American contract, and that "it contains a clause which enables Mme. Gerster to either somewhat delay her departure for New York, in order to fully gratify the Berliners, or, if she thinks best, she may withdraw altogether from her present engagement without pecuniary loss; but this is not probable. When we meet at Munich the date of her departure for America may be fixed, or it may not be decided upon until next week, after she has seen the Berlin people." Dr. Gardini expresses himself as being exceedingly

grateful for the evident esteem with which America regards his wife, and hopes that her popularity may be increased by her new venture. Besides Signor Campanini Mme. Gerster's American concert company will include Signori Fratelli, Corsini and Del Puente.

MISS KELLOGG'S CONCERTS.—Miss Clara Louise Kellogg sang in a concert at Ansonia, Conn., Monday evening, assisted by Miss Emma Rich, Miss Dora Becker, Miss Sarah Cowell and Mr. E. Cholmeley-Jones. Miss Kellogg will not have a concert company of her own this season, but she has accepted a number of engagements for single concerts.

MME. TREBELLI IN THE SPRINGTIME.—Mme. Trebelli, the distinguished contralto, will return to this country in April for a spring concert tour, under the management of Mr. J. B. Pond.

SOME DAY, PERHAPS.—It is announced that Mme. Nilsson will remain in Europe this year. From the terms of this declaration it is inferred that she may be heard in America soon after January 1 next.

MAPLESON AND NEVADA.—J. H. Mapleson sails for this country to-morrow by the City of Berlin. He is said to have signed a contract with Mlle. Nevada, *née* Wixom, who will sing in the United States, under his management forty times, commencing November 24. Mlle. Nevada is to receive \$1,500 a night, and Mr. Mapleson has made the deposit required of him. She will make her first appearance in Delibes's opera of "Lakmé," and the composer of that successful work is to come to this city to superintend its production. He has written some new ballet music for the opera, and materially increased the importance of Mme. Scalchi's rôle.

CARAFÀ'S "LE SOLITAIRE."—There is some question of reviving Carafa's famous opera "Le Solitaire," at the Opera Comique, Paris. This delightful opera created a furore when it first appeared and all Paris used to hum the rondo. Carafa has not had justice done him. He was a very able musician and a king among melodists. He, however, was unlucky. He wrote a "Masaniello" and was eclipsed by Auber, a "Nozze di Lammormoor" and was distanced by Donizetti. His "Adele di Lusignano" teems with delicious melody.

Signor Filoteo Greco.

SIGNOR FILOTEO GRECO. whose portrait appears on our title page, is a native of Italy, and was born at Naples. He is favorably known in this country as a vocal teacher. He completed his musical studies at the Conservatory of Naples, under the celebrated Maestri, Mercadante and Carlo Conti. At the University of Naples he also studied the physiology of the voice, under Prof. Albini, and the anatomy of the throat with Dr. Antonelli. His success as an instructor fully proves the excellence of his methods. Many of his pupils adorn the operatic stage. De Renzis, Sala, Turelli, Samperini are well known in Europe.

Signor Greco is now the vocal director of the New York Conservatory of Music, and conducts the Operatic Club connected with that institution. Besides a large private clientele, he finds time to pursue his favorite scientific studies and has composed many popular songs, among them "Perchè Tramonti," "The Lost Note," and "On the Bosphorous."

At the early age of eighteen Signor Greco began his career as operatic conductor, and for fifteen years he wielded the bâton in the most critical cities of Italy. In 1875, at Naples, with the orchestra of the Teatro St. Carlo, was produced his opera, "Le Rivali." Both as composer and conductor, he received an ovation. Later, he gave a series of symphonic concerts. In 1880 he came to America to fulfill an engagement for a concert tour, at the conclusion of which Max Strakosch secured his services for Mme. Gerster, with whom he gave concerts at Boston, Philadelphia, Canada, and elsewhere. Signor Greco is a member of the Benemeriti Italiani Society, and is musical correspondent for the principal Italian papers.

At the Casino.

MOVIDE MUSIN made his reappearance at the Casino on Sunday night, and was enthusiastically received. His exquisitely finished playing became known to us last year, and it becomes therefore a pleasure to welcome the violinist among us once more. At the Sunday night concert M. Musin's selections were Léonard's "Fantaisie Caractéristique," a "Berceuse" composed by himself, one of Wieniawski's mazurkas and as one of the encore pieces the pizzicato dance from Delibes's "Sylvia." The artist was in a happy, musical mood, and gave to his selections that intelligent and rounded interpretation which characterizes his work. M. Musin always plays with judgment and a skill which never leads him to transcend truly artistic limits. His work affords pleasure to a critical ear and appeals to a general audience as well, as was given evidence on Sunday night.

Mr. Aronson will always have an attraction at his Sunday concerts with such an artist in the bill. The other soloists were Miss Belle Cole and Mr. A. E. Stoddard. Herr Junck did not appear. The rendering of the programme by Mr. W. G. Dietrich was excellent, as is always to be expected of him. The second run of "The Beggar Student" continues prosperous, and the company, as a whole, proves an excellent one. Mark Smith, Miss Post, Mrs. Joyce-Bell and Digby Bell make a strong combination for musical and dramatic effect. "Nell Gwynne" will be put on the boards on November 10. There was thought of bringing out the opera on November 3, but the election bugbear induced a strange idea in that line.

Linda da Costa Concert.

IT is a pity that a young, talented child, possessing evidences of musical instinct, and gifted with many qualities which in time may develop into usefulness, should be controlled by persons who are lacking entirely in good judgment. We were forced to this conclusion last Saturday night, when we listened to the attempts made by this child in question—Linda da Costa is her name—to sing. Before the vocal chords are sufficiently developed to permit more than elementary practice under the most careful guidance, this child, endowed with abnormal self-consciousness, is permitted to scream with the greatest vigor in a large hall like the University Club Theatre. All the indications are pronounced, that little Linda da Costa would, in course of time, become an excellent singer, but not if she is permitted to attempt singing at present. If she is not heard of in the future as a vocalist, she must attribute the result to those now controlling her.

Other talented children participated in this concert. There were the two Wetzler children—Herman and Minnie. Both of these young musicians accomplished feats that would do credit to musicians of mature age. Both produce a good tone from the piano and both have an excellent touch, while Master Wetzler also plays the violin. Then a Miss Jennie Fuller—by the way, a very young Miss who has been studying in Europe and who is about to return thither—showed good judgment and skill in her performance of Raff's "Cavatina" for the violin.

Miss Kate Fuller, an accomplished pianist, performed the Schumann-Liszt "Love Song."

Among the varieties of the programme the following lexicographical peculiarities are not without interest: "Auditi," "Reff," "Verdell," "Tennyson," "Mendelsohn," "Mommontel," "Il boleno," "Liebescheid."

Vienna Conservatory of Music.

"A H, Herr W—! Come in, come in! Glad to see you. 'Guten morgen!' So you have kept your promise."

With this cordial greeting Herr Director* Helmesberger saluted the correspondent of THE MUSICAL COURIER as he entered the Kanzelei, i. e.: the sanctum of the genial and remarkable man who is the head, the soul of the Vienna Conservatory of Music.

I had accepted an invitation of Herr Helmesberger's to "do" the institution on this morning, and here I was, ready and eager for the fray—as much for my own satisfaction as for the benefit of your readers.

The four walls of the room into which I had been ushered were literally covered with oil-paintings of the great heroes in music—from Palestrina down to composers of the present day. My guide took me familiarly by the arm and led me before one of the paintings.

"Here I have something that will interest you—one of the few correct portraits of Beethoven extant. 'So sah er aus!'" "Wirklich!" And with feelings of mingled awe, reverence and love I gaze upon the features of Beethoven and tremble.

This picture is very different from the copies that commonly abound—not so idealized. Taken when the master was at the age of forty perhaps, and representing him in his most serious mood.

"You may depend upon it," continued Herr Helmesberger, "that the portrait is perfectly natural. Beethoven sat for it; besides, I have it upon the authority of my father†, who knew Beethoven intimately, and who used to tell me that nothing could be more life-like. This portrait of Schubert's is another work that we are very proud to possess—undoubtedly the best in existence—my own picture—directly over it, that of my papa. What do you think of this Spontini? A great rarity, I assure you. But come, let me show you about the building a bit."

I cast a farewell look at the master of masters in this gallery of genius—Beethoven, and then we make our exit. In the hall without we are met by a woman, who pounces upon Herr Helmesberger with:

"Oh, Herr Director, you must give him another trial; he does sing so beautifully—"

"Very sorry, indeed, my dear madam," breaks in Herr H. "But there I must differ with you. I gave him a most impartial hearing. The voice is shrill, unmusical, entirely too insignificant for my purpose. I cannot give you the slightest hope."

"But, Herr Director, he was so embarrassed. If you could only hear him at home—he sings like an angel!"

"Tut, tut, madam. However, it's too late now. I have a very pressing engagement. Good day."

"But can't you give him one more trial? He was so frightened."

* Helmesberger, Joseph, born November 3, 1820, in Vienna; violinist and conductor; was a pupil of his father and made extensive concert tours through Europe as early as 1847; in 1850 became professor at the Vienna Conservatory; soon thereafter accepted the directorship of the institution, which position he still holds; in 1860 he was elected concert-meister to the Imperial Opera, and in 1877 to the position of hof-kapellmeister. Deserving of special mention are Helmesberger's efforts in the cultivation of chamber music (the classic quartet). Has also been remarkably successful in his pedagogic career, having developed a considerable number of vigorous talents, among them his own son (born 1856, at present one of the conductors of the Hofopernhaus), who is favorably known as an excellent quartet player and composer of numerous operettas.

† Helmesberger, Georg, celebrated violin virtuoso, born April, 1800, in Vienna; studied violin and composition with Böhm and Förster; for many years professor of violin playing at the Vienna Conservatory; in 1820 elected to the position of kapellmeister to the Hofoper. Died 1873 in Neuwaldegg near Vienna; author of numerous concertos, variations, &c., for the violin.

"Very sorry not to be able to accommodate you. I wish you a very good day, madam."

The director lifts his hat for the third or fourth time and we edge off. The woman, however, is not to be baffled so easily. She follows close upon our heels, and continues to irritate poor Helmesberger with persistent appeals. The director continues to shout "Nein!" now gently, now emphatically, at last all but angrily. We have reached the entrance to the large hall of the Musik-Verein. Before we close the door we hear, for the twentieth and last time:

"But, I assure you, Herr Professor, he sings beautifully. All his friends—"

She does not finish her last sentence, for we are out of sight and sound by this time.

"All this fuss was about a candidate for my boy-choir in the Hofcapelle, whom I examined the other day and found totally wanting. The position is a very lucrative one—600 gulden a year. This woman is the boy's mother. I would like to help her, but that I cannot do under the circumstances, 'mit dem besten Willen.'"

"You can help her, my dear Mr. Helmesberger," replied your correspondent, "if not by engaging her son to sound the praises of the Almighty for 600 gulden per annum, then by giving her a piece of good advice, which I assure you will bring her in at least ten times the amount of that sum. Send that woman to America as a lightning-rod agent; she will make her fortune."

We are now in what is called the "Grosser Musik-Vereins-Saal." As is well known, the conservatory is the property of an association called "Die Gesellschaft der Musikfreunde." This society not only manages the affairs of the conservatory, but annually gives a series of orchestral and choral concerts as well. These concerts are given in this "Grosser-Saal," as well as those of the Vienna Philharmonic Society (both orchestras are under the direction of Hans Richter this year), and many others. It contains an excellent pipe organ; is elegantly arranged and comfortably seated for about 1,200 persons; and, as Herr H. assured me, the acoustics are perfect. We pass on, presently to enter what is called the "Kleiner Saal," where piano, chamber music, and smaller concerts are given. The hall is built in the Grecian style, and the decorations are gorgeous in the extreme. Herr Helmesberger: "Some time, I shall invite you to listen to my pupils' orchestra; the rehearsals are held in this hall; it consists of some 100 pieces; and the way these boys play, and read difficult things at sight, will surprise you. You have heard of the Helmesberger quartette, organized since 1849. All our concerts are given in this hall; six annually. It is also used, by our dramatic department, for rehearsals. We are very proud of our 'Schauspielschule.' Fräulein Wessely, of the Burgtheater; Fräulein Ehn and Frau Kupfer, of the Hofopernhaus, and many others, equally celebrated, graduated out of our school. By the way, both of these halls were destroyed by fire, on the very night of the opening of the new building, in 1870. Clara Schumann gave the concert. Ah, but there was an excitement that night! But the damage was soon restored, and at the next opening we had better success. But come, I want to introduce you to Herr Pohl, our librarian, who will take you through our museum, another department we are very proud of."

(To be continued.)

A Triple Musical Marriage.

ON Thursday evening, October 16, Mr. and Mrs.

Edward Schubert met a large circle of their friends—there were about 250 invited guests in all—at Liederkrantz Hall, on Fifty-eighth street, the trebly-happy occasion being the marriages of their two daughters, Misses Magdalena and Elizabeth Schubert, and the celebration of the twenty-fifth anniversary of their own marriage. Both the ceremony and the wedding festivities took place in the beautiful parlors of the Liederkrantz Club House. After delivering some interesting introductory remarks referring to this happy event in the lives of the parents, and mentioning the fact that the day also represented the thirty-sixth anniversary of the marriage of the parents of one of the grooms, Mr. and Mrs. Lins, the Rev. Mr. Moldehnke, of St. Peter's Lutheran Church, performed the dual ceremony which made Miss Magdalena Schubert Mrs. Dr. Percy Neymann and transformed Miss Elizabeth Schubert into Mrs. Albert Lins. Misses Olga Neymann and E. Hollerbach and Dr. E. C. Wendt and Mr. Arthur Wendt acted as bridesmaids and groomsmen for the first couple, and Misses M. Herold and E. Coburger and Messrs. Wm. Enler and Julius Schubert officiated in like capacity for the second couple.

The brides, dressed alike, were lovely in white corded silk and lace, their white tulle veils being fastened by wreaths of orange blossoms. The bridesmaids also wore white silks. Mrs. Schubert was dressed in pearl satin, with a silver wreath in her hair. Upon the entrance of the bridal party, at 5:30 P. M., and immediately preceding the ceremony, Gounod's "Ave Maria" was most expressively sung by Miss Fanny Hirsch, accompanied by Miss Breitschuck with harp and Messrs. R. Arnold on the violin and H. Schneckner on the organ. After the hearty congratulations of the guests had been offered the happy couples, a bountiful supper was provided by the caterer of the Liederkrantz Club House, and the festivities were continued for many hours by dancing. Among the guests were Mr. and Mrs. H. Herrman, Mr. and Mrs. Fred. Steins, Mr. and Mrs. J. H. Johnston, Mr. and Mrs. Albert E. Johnston, Dr. P. de P. Ricketts, Mme. Bertha Johannsen, Mr. and Mrs. William Baumgarten, Mr. and Mrs. Currier, Miss Fanny Hirsch, Miss Mosenthal, Mr. and Mrs. Charles Fradel, Mr. P. Schneckner, Miss Breitschuck, Mr. and

Mrs. Wendt, Mr. and Mrs. Richard Arnold, Mr. and Mrs. E. Herold, Misses Herold, Otto Witte, Miss Witte, Mr. and Mrs. George Becker, Mr. and Mrs. Clemenchitz, Mr. and Mrs. Charles F. Treibar, Mr. and Mrs. Oscar Steins, Mr. and Mrs. William Steins, Mr. and Mrs. E. Jacoby, Mr. and Mrs. F. Kramer and Edward Burkhard. H. D.

FOREIGN NOTES.

.... There are in England 11,376 women who teach music, and 14,170 men.

.... Maestro Coppola's new opera "The Cid" has been successful at Cremona.

.... Gilbert & Sullivan's "Sorcerer" promises to be more popular than any of their pieces lately produced.

.... The State-subservient theatres of Berlin, in accordance with a royal decree lately published, will be in future illuminated by the electric light.

.... Prevost, the tenor, will shortly sing in German at the Hof Theatre in Berlin. Mierzewski appears at the same house during the month of December.

.... An interesting exhibition of musical instruments, illustrative of the history of instrumentation, is projected, to take place next month at Paris. A series of historical concerts in connection therewith is likewise promised.

.... The management of the Vienna Court Opera has closed with Herr Filippi, tenor, of Warsaw, for three appearances at the Hofoper in January, with Sembrich; for four in April, and with Nachbauer, tenor, for ten, from July 15 to August 15.

.... A musical conservatoire—the first institution of the kind ever established in Holland—was inaugurated last month at Amsterdam, in connection with the society "Tot Bevordering der Toonkunst," and aided by a small grant from the municipal authorities.

.... "Erinnerungs-blätter," reminiscences by Ferdinand Hiller, is the title of a publication just issued from the press of Du Mont & Schanberg, Cologne, which is full of fascinating interest, and which ought to be in the hands of all German-reading musical readers.

.... An interesting book has just been published in Naples called "Feuilles de la Correspondence d'un Mélomane." It is full of anecdotes stories and souvenirs of the opera in Naples from 1830 to 1847, and contains much interesting information concerning Malibran, Nourrit, Lablache, Donizetti, Rossini, &c.

.... Rossini's "Otello" is to be revived in Italy. This noble opera at one time was given constantly in New York and the title-role is a *cheval de bataille* of robust tenors. Duprez was superb in the part and so was Tamberlik, Fraschini, Pancani, Mazzoleni and Mirate were also to be heard at their best in this opera. *Desdemona* was one of Nilsson's best rôles and she should use her influence to have it revived. The part of *Iago* is also very important. Few baritones have sung it as Beneventano has.

.... *Le Ménestrel* contains an article by M. Alfred Ernst, entitled "Wagner corrigé par Berlioz." It gives an account of a copy of the full score of "Tristan und Isolde" presented by the composer to Berlioz, which is now in the Bibliothèque Nationale at Paris. It contains a large number of annotations by Berlioz, which appear to have been written in an unfriendly and unjust spirit, furnishing a proof how little the Bayreuth prophet was appreciated by his French contemporary and rival.—*Evening Post*.

.... Among the stage properties belonging to the Grand Opera House, Paris, is a skeleton which figured in the famous scene when the magic bullets are being cast in "Freischütz." Years ago a poor, unknown student, who was mad upon the subject of Weber's masterpiece, used to figure as super in this scene. One day he was found dead, and his remains were never recognized. He was buried, and a year or so after permission was obtained by the direction of the Grand Opera to exhume his bones, and they were used every time "Freischütz" was performed.

.... The Parma press is unanimous in its praises of the two concerts given by the Parmesan orchestra, under the direction of Signor Cleofonte Campanini, at the Teatro Regio. The programmes appear to have been of a very comprehensive order, and some of the numbers, including the overture to "Tannhäuser" and Saint-Saëns' "Danse Macabre," must have thrown a strong light upon the efficiency of the band. Encouraged by the success of the performance, Signor Campanini has determined to supplement the Turin concerts by a grand concert in Milan. Verily, Signor Campanini must be on interesting terms with the Parma press, else he has improved greatly since he was at the Metropolitan Opera House.

.... According to report the new concert-house at Leipsic, otherwise the New Gewandhaus, will be opened with a certain amount of solemnity, which will take the form of three concerts, constituting a kind of musical festival, on the 11th, 12th and 13th of December. The programme on the first evening will comprise Beethoven's overture, "Zur Weihe des Hauses," and Ninth Symphony, with Mendelssohn's Psalm, "Da Israel aus Aegypten zog." On the second evening the work performed will be Handel's "Messiah." The programme for the third evening is not yet settled, but it is tolerably certain that J. S. Bach, Haydn, Mozart, Weber, Schumann, and, probably, Schubert, will find places in it, and that Joseph Joachim will play. The following concert on the 19th December will be a Rubinstein concert, at which that composer's "Thurm zu Babel" will be performed, and he himself will play one of his own concertos.

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THE MUSIC TRADE.

GREENER'S SO-CALLED PATENT.

WE learn that after a few years of rest Jacob Greener, of Elmira, N. Y., is on the rampage again under his patent claim for a movable rail in square pianos, dated February 9, 1869, and numbered 86,747. The claim in said patent is the *up and down* movable rail E when connected with the pedal of a pianoforte for the purpose of *elevating* the hammers, "substantially as herein shown and described."

We can assure the pianoforte-making fraternity who have not been frightened into buying their peace, that Greener's patent has not the slightest bearing upon the graduating soft pedal which is now used by all the American pianoforte manufacturers of upright pianos, for as everyone knows, the rail of the soft pedal in upright pianos does not move *up and down* as it must in a square piano, but moves the hammers *to and fro*; yet even should his claim affect said upright pedal in any way, the following facts, proof of which we have seen and examined, will show that the Greener patent in question is not worth the paper it is printed upon when brought in connection with the upright piano.

We have before us the large official catalogue of Claude Montal, the blind piano manufacturer of Paris, published in the year 1857, in which this pedal, as applied to upright pianos, is described in detail.

In the year 1862, at the London World's Fair, Mr. Montal exhibited several upright pianos with the graduating soft pedal called "pedale d'expression." The official report of the jury not only contains a full description, but also a strong recommendation of its beautiful effects.

Mr. Henry Steinway, Jr., who attended the exhibition with the pianofortes of Steinway & Sons, immediately on his return to New York in the fall of 1862, introduced said pedal into the upright pianos which the firm of Steinway & Sons were then manufacturing. In the fall of 1866, in the public advertisements of Steinway & Sons and in their illustrated catalogues, the graduating soft pedal and its effects were fully described and the upright pianos containing said pedal publicly exhibited and sold.

Mr. Kranich, of Messrs. Kranich & Bach, who was employed until February, 1864, at Steinway & Sons, distinctly remembers this, having put said pedals into the pianos at Steinway & Sons as a part of his duties.

We now leave it to the intelligence of American pianoforte manufacturers what earthly claim Mr. Greener can have upon manufacturers of upright pianos who apply this well-known improvement to their instruments, when, in 1869, Mr. Greener conceived the brilliant idea of applying an improvement which is serviceable only in an upright piano to a square piano, where its use is simply an absurdity, twelve years after it was publicly exhibited and described in print in Europe and five to six years in this country, and its existence in the upright piano was known to every piano-maker here, and the uprights seen in Messrs. Steinway & Sons' warehouses by Mr. Eliason, Mr. Greener's partner.

Those piano-makers who were weak-kneed enough to pay tribute we are sorry for, but all others may rest assured that the facts we have referred to are at any moment ready for substantiation.

THE failures that take place in the retail piano and organ business are in nine out of ten cases due to lack of capital. As one of the most prominent piano manufacturers—Mr. George Steck—said to us a few days ago: "The instalment business cannot be successfully conducted unless the dealer has sufficient capital to purchase for cash," and that is true. Dealers doing a large trade, liberal in credits, offering easy terms and small payments to meet competition and willing at times to grant extensions of payments, must have capital to do all these things, otherwise it is only a matter of time when they will be swamped.

THE BEATTY COMPANY.

EVER since Mr. I. W. England, president of the Beatty Organ and Piano Company, assumed charge, he has endeavored to satisfy all the creditors of the concern, and especially those who had sent their money for organs or pianos and did not receive the instruments in return. The claims of this class were much larger than was originally expected, and as a matter of fact, the stockholders had to be assessed in order to enable the company to continue.

We think that the gentlemen who purchased the Beatty concern made a radical blunder in the estimate they placed upon the value of the Beatty trade-mark. Upon this depended the new trade which was to act like new blood in a weak body, and the trade that was anticipated does not come. It should have been remembered that Daniel F. Beatty only secured his trade by artificial and illegitimate means. His organ business was altogether distinct and different from any other; in fact, it should not have been viewed as an organ business, but simply as an advertising scheme to secure money. It was worse than the "sawdust" or "gold brick" schemes, because parties who send money to the men who advertised these schemes, actually received something—be it sawdust—in return, while the men and women who sent their cash to Beatty received absolutely nothing.

A trade-mark based upon a foundation so vapid could only have had value if the original system had been continued, but as soon as the new company started out to do a legitimate organ business, the trade-mark not only became useless, but acted as a permanent menace to success.

The blunder may yet be counteracted if the company changes its name. The plant in Washington is good; the factory practically arranged, and facilities for receiving and shipping materials and instruments, excellent. But the name must be changed.

For the benefit of the company we hereby give the names of complainants that have just appealed to us for advice: Mr. James H. Chubb, Neutral, Cherokee County, Kansas, wants an organ or \$75; he sent to Beatty in April. Mr. John Bryan, Fruton, Stafford Potteries, England, wants an organ or \$75; sent to Beatty in April. These are the latest. The company would also do well to attend to the case of Mr. J. T. Harang, No. 166 Clio street, New Orleans, who wants \$100 sent to Beatty.

Louis Ernst.

AN old pianoforte manufacturer, Mr. Louis Ernst, died Monday morning, October 20. He was the successor of the firm of Lighte & Ernst, who succeeded Lighte & Bradbury, who succeeded Lighte & Newton, who succeeded F. C. Lighte, who established his piano factory in this city in 1840.

The business of Mr. Ernst had dwindled to small proportions during the last decade and only a few pianos were manufactured by the firm per annum. Mr. Ernst's factory on West Forty-third street was only occupied partly by him and the business of the firm was confined to retail. R. I. P.

Chickering & Sons.

FROM August 15 until to-day trade has been more active with Messrs. Chickering & Sons than at any other time in the history of the firm. The factory in Boston is running full time, and frequently overtime is required in certain departments, but, notwithstanding this, orders are not as promptly filled as the firm would wish, a condition due to the fact that Messrs. Chickering & Sons did not anticipate such extensive trade during the past two months. Extra force has, however, been secured, and all the styles of pianos in the catalogue will be shipped as rapidly as possible after receipt of order in the future. Should trade continue in the same ratio during the balance of 1884, this will be the most prosperous year in the annals of the firm's history.

Changes in Washington, D. C.

THE firm of W. G. Metzgerott & Co., one of the most respected firms in the music trade, is dissolved. Mr. Metzgerott's death, which took place in the summer, was duly announced in THE MUSICAL COURIER.

Mr. Edward F. Droop, the partner, has gone into business on his own account, having leased the building occupied by the firm. Mr. Droop is now the agent of the Steinway piano and the Gabler piano. He will also control the sale of other instruments, with the manufacturers of which he is now negotiating. Neuhauser, Metzgerott & Co. is the name of the new firm, at the head

of which is the son of the late Mr. Metzgerott. Neuhauser, Metzgerott & Co. have purchased all the old stock, and will control the Chickering and other pianos. The firm placed an order last week with James & Holmstrom.

It looks as if the piano business in Washington will be exceedingly active this fall.

Exports and Imports—Port of New York.

Week Ending September 11, 1884.

EXPORTS.	
London.....	1 piano..... \$340
".....	79 organs..... 5,000
Glasgow.....	2 organs..... 200
Hamburg.....	8 cases piano materials... 330
".....	3 musical instruments... 38
Havre.....	1 case piano felt..... 495
Rotterdam.....	1 organ..... 100
U. S. of Colombia.....	10 "..... 455
Mexico.....	1 piano..... 525
New Brunswick.....	1 "..... 500
Newfoundland.....	1 organ..... 75
British West Indies.....	2 cases organettes..... 38
".....	2 pianos..... 293
Australia.....	18 organs..... 1,025
Total.....	\$9,414

IMPORTS.	
Miscellaneous musical instruments, &c.....	363 pkgs..... \$46,384

Week ending September 25, 1884.

EXPORTS.	
London.....	4 cases piano sound boards \$625
".....	4 organs..... 221
Venezuela.....	1 piano..... 745
Amsterdam.....	6 organs..... 355
Stockholm.....	5 "..... 300
Bristol.....	1 "..... 125
Glasgow.....	4 "..... 350
Liverpool.....	1 piano..... 190
".....	18 organs..... 850
Genoa.....	1 piano..... 700
Total.....	\$4,461

IMPORTS.	
Miscellaneous musical instruments, &c., 156 pkgs.....	\$18,750

Week ending October 11, 1884.

EXPORTS.	
London.....	100 organs..... \$7,575
Liverpool.....	22 "..... 1,471
Venezuela.....	2 pianos..... 777
Glasgow.....	1 case music..... 50
".....	5 organs..... 425
Bristol.....	1 "..... 75
Hamburg.....	2 cases piano materials..... 80
Rotterdam.....	4 cases organ materials..... 212
Mexico.....	1 organ..... 70
Australia.....	18 "..... 798
New Zealand.....	11 pianos..... 570
".....	3 "..... 800
Total.....	\$12,903

IMPORTS.	
Miscellaneous musical instruments, &c., 287 pkgs.....	\$30,329

Factory Hint.

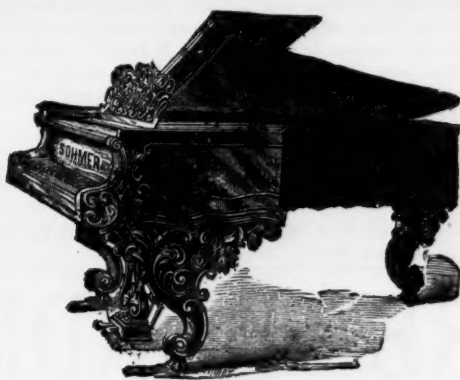
S. H. asks: Can you inform me what causes the ivory on piano keys to turn yellow? Some I have recently seen change in a few months from pure white; others, many years in use, still retain their original whiteness. Please explain the cause and suggest a remedy or preventive. A. The yellow color of the piano keys may be due to grease absorbed from the fingers of the player, or it may be that the piano sits in a dark place or is generally closed. Under these circumstances ivory is apt to turn yellow. There are also many kinds of ivory, and the inferior qualities do not retain their whiteness without precautions. Good ivory keys, having a liberal exposure to the light, ought to retain their whiteness for many years. Ivory is bleached by exposure to sunlight for periods varying from four weeks to six months, or by immersion in turpentine, kept near the surface, and exposure to the sun for three or four days.—*Scientific American.*

A fine new organ built by Hilborne L. Roosevelt will be opened on Thursday, the 23d inst., at the Cathedral in Baltimore, Md. Mr. Frederic Archer, the organist, will give a recital on this occasion, assisted by the Palestrina Choir, directed by Rev. Joseph Graf.

Messrs. Jardine & Son are busy shipping the immense organ for the Cathedral of Queretaro, in Mexico. They are also making some improvements in their grand organ in St. John's M. E. Church, in Brooklyn, E. D., where Geo. W. Morgan is now playing. Mr. F. W. Jardine is in Europe and has secured some novelties in organs, which will be brought out here.

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Notes, the largest on record. The following ten well-known houses ordered 726 gross of Kazoos from July 1st to August 10th, 1901: M. A. Davidson, Lynn; A. & S. Nordheimer, Toronto; John Church & Co., Cincinnati; Balmer & Weber, St. Louis; Ott, Sultro, Baltimore; W. A. Pond & Co., N. Y.; Lyon & Healy, and Davis & Moore Co., Chicago; G. F. Newman, Detroit; Jordan, Marsh & Co., Boston. Sold 21 Kazoos first hour, Otto Sultro. Sold 31 Kazoos first two hours, White, Smith & Co., Boston. Sold 72 Kazoos first two hours, M. A. Davidson. Sold 46 Kazoos first two hours during hard rain, Jordan, Marsh & Co. Sold 14 gross first three days, A. & S. Nordheimer. W.P., this great musical wonder, you can play any tune without instruction at a woman's notes. Imitates almost any bird or animal, bagpipes or Punch and Judy, Minstrel and Specialty Artists, Quartettes, Chorus, Dancing and Campaign Clubs adopt it at sight. "The Kazoo is the greatest musical novelty for entertainment I ever saw in my life," J. H. Eaton, Pres. N. Y. Commercial Travelers' Association. Prices, free by mail, 10c. Kazoo with Whip, Cane, Fan or Trumpet attachment, 15c. by mail, 20c. Liberal discounts to agents. Geo. D. Smith, 40 State St., Rochester, N. Y., 1 Kazoo, Organs, Music. Mention paper

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Spain, Portugal, Greece, West Indies, Central and South America, Australia, Africa and Asia. It also contains other valuable matter, as, for instance, the technical terms in English, French and German, used in the construction and application of all kinds of musical instruments. Price, \$5. Postpaid. Orders now received. The book will be delivered at once. Address

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—Fifty pianos were shipped in September by Haines Brothers to the Haines & Whitney Company, of Chicago.

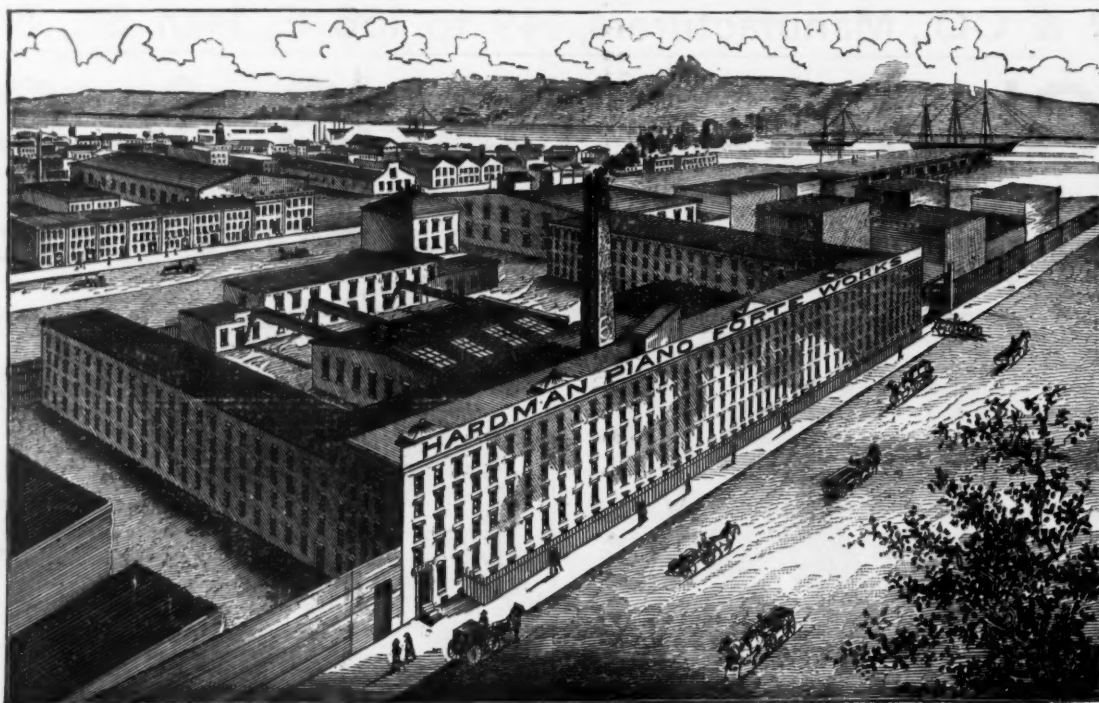
—Mr. Henry M. Mendel, for many years the president of the Milwaukee Musical Society, has just become the possessor of what he calls the "Steinway Royal Grand."

—Mr. Henry Benary, one of the oldest established importers of musical instruments in this city, is dead. His name is well known throughout the music trade of the country.

—There is something ugly about the Uhlig failure in Chicago. One week before the failure Mr. Uhlig ordered two pianos from Billings & Richmond and requested the firm to draw. The pianos were shipped, but the drafts were returned protested. Mr. Uhlig must have known his condition one week before the collapse.

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NOVELLO, EWER & CO. have opened a Branch Establishment, in direct connection with their London House, at 139 Fifth Avenue, New York. SACRED and SECULAR Music, Operas, Oratorios, Cantatas, Masses, Part-Songs, Glee, &c.; Anthems, Church Services, Psalters, Chant Books, Hymns, and Music with Latin words; Musical Primers, Instruction Books; elegantly bound books for Musical Presents, &c. Lists and catalogues post free.

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Importer of Musical Instruments.

SPECIALITY: SWISS MUSICAL BOXES.

Behning & Son.

AMONG the pianoforte manufacturing firms of this city who have achieved prominence and position, the house of Behning & Son occupies an enviable position. Provided with a large and capacious factory, handsome warerooms for the display of instruments, knowledge of the construction of pianos, enthusiastic agents and ample resources, the firm of Behning & Son is now recognized as one of the leading houses in the trade. The factory of the firm is located on the East Side Boulevard, in Harlem, New York, is a building six stories high, the dimensions being 100x100, and has a capacity of turning out forty pianos per week, and in referring to their instruments, the firm says:

"Long and varied experience in the business has taught us that the American people, more than all others, require perfection in this art as in every other art and mechanism.

"To attain this requires experience, judgment, taste and resources. Years of the most assiduous labors have been enthusiastically devoted to this manufacture, and no money spared to secure for the Behning piano a rank foremost in the list of American piano manufacturers—perfection being the goal for which we strive. The Behning pianos have now stood the test for more than twenty years, and nearly 23,000 of these instruments are now in use as living witnesses attesting the superiority of these pianos to all others."

It may here be stated that the Behning piano, No. 23,000, was shipped last week to the well-known firm of Rohlfing, Milwaukee, Wis.

Among the special improvements of the Behning pianos are the overstrung bass, the patented shoulder agraffe attachment, the patented concave name-board, the veneered bridge, the patented sounding-board and the patented music-rack for upright pianos. The patented shoulder agraffe attachment increases the brilliancy and purity of the tone of the instrument and retains it in tune for a much longer period than formerly, besides adding greatly to its durability. Pianos sent from the factory in New York to their agents in San Francisco, New Orleans, Canada, Venezuela, Brazil and Australia, have undergone the transit of thousand of miles without requiring to be retuned on their arrival.

The effects of all these improvements in the wholesale trade of Messrs. Behning & Son have been very marked. Large and influential agencies are actively at work presenting the merits of the Behning pianos to the musical public, from Boston in the East to San Francisco on the Pacific coast.

The retail trade of the firm in the large and handsome ware-rooms, No. 3 West Fourteenth street, has been in a prosperous condition ever since the removal to this choice location.

It is especially conducted by Mr. Reinhard Kochmann and young Albert Behning, both of whom are exceedingly active in their departments. Mr. Kochmann is also the general accountant and bookkeeper of the firm.

Behning & Son manufacture concert, parlor and baby grands, uprights and squares. Special attention is called to the new style 10½ upright, a cut of which appears in this issue of THE MUSICAL COURIER.

Ford's Extended Manual Sub-Bass.

THE following are some of the testimonials in regard to "Ford's Extended Manual Sub-Bass:"

Mr. S. B. Whitney, the well-known organist of the Church of the Advent, Boston, writes as follows:—

BOSTON, May 8, 1884.

DEAR MR. FORD—I wish to tell you how much pleased I was with your new bass stop, by the use of which a continuous 16-foot tone is obtained without any change of harmony in the composition played, and the player is relieved of any fear or anxiety that the bass will suddenly desert him by reason of his left hand passing the narrow bounds of the usual octave compass of the bourdon stop. Much greater freedom is obtained in regard to playing chords in open position. In short, the merits of the new stop are so pronounced as to commend themselves to all organists who may take the trouble to examine them.

Very truly,

S. B. WHITNEY.

Carl Zerrahn, the eminent conductor, writes:

BOSTON, September 9, 1884.

MY DEAR MR. FORD—Your invention of a bass stop has interested me very much, and though I am not an organist, I can easily see the great advantage to all players to whom "progress" is more than an empty word, and are willing to come to you for an explanation. Wishing you the greatest possible success, I remain,

Yours, very truly,

CARL ZERRAHN.

M. W. Whitney, too well known to the musical public to need introduction, writes:

BOSTON, June 23, 1884.

Mr. Charles R. Ford:

DEAR SIR—I have heard an organ having one of your extended sub-bass stops, and I consider it a great improvement on the common manual sub-bass. The 16-foot tone, extending as it does, twenty-seven notes, without interfering with the other parts, makes it easy to produce on the manual alone the same result as that produced on an organ, with a full set of pedals, by a skillful pedal player. I think the addition one of great value.

Yours sincerely,

MYRON W. WHITNEY.

J. C. Alden, Jr., Professor in the New York Conservatory of Music, writes:

FOURTEENTH STREET, NEW YORK, April 23, 1884.

C. B. Hunt & Co.:

GENTLEMEN—It gives me great pleasure in testifying to the merits of Ford's patent extended manual sub. After having played upon an instrument having aforesaid attachment, and examining it most carefully, I pronounce it to be the most important and valuable improvement made in the cabinet organ, of late years. Briefly stated, it is the only correct principle for a manual sub-bass. I have the honor to remain,

Respectfully yours,

J. C. ALDEN, JR.

M. J. Sullivan, organist and director of music at the Church of the Holy Name of Jesus, Chicopee, Mass., writes:

HOLYOKE, MASS., April 16, 1884.

C. B. Hunt & Co.:

DEAR SIR—I received organ No. 29,328 in good condition, and I consider Ford's extended sub-base the most practical and greatest improvement introduced in reed organs in a long period. It supplies a long-felt want and will be fully appreciated when its usefulness becomes generally known. Very truly yours,

M. J. SULLIVAN.

S. W. Cole, teacher at the new Conservatory of Music, and organist at the Clarendon Street Church, writes:

BOSTON, Mass., May 17, 1884.

Charles R. Ford:

DEAR SIR—I have seen and tested your extended sub-bass for cabinet organs, and I am greatly pleased with it. It seems to me to be just the thing which cabinet organs have lacked in order to make them more of a practical success. Too much cannot be said in praise of your improvement, and I am sure nothing can be said against it. I predict for it a very extended sale.

Respectfully,

S. W. COLE.

T. P. Ryder, the popular composer and organist, writes:

BOSTON, July 23, 1884.

Mr. C. R. Ford:

DEAR SIR—I consider your improvement in the manual sub-bass a very important one. It certainly will be appreciated by all organists when they become acquainted with its advantages. As the one octave of sub-bass usually found on cabinet organs is below the bass part of at least two-thirds of the church music, it has always been very incomplete and unsatisfactory to a person of the least sensitiveness. I have often wished there were some way to extend its compass without interfering with the other parts. You are the first one I have known to devise a method for overcoming the difficulty. No person who will take pains to test your improvement can fail to be convinced of its merits.

Yours very truly,

T. P. RYDER.

Arthur W. Thayer, basso and teacher of vocal music, formerly superintendent of music in Dedham public schools, writes:

BOSTON, May 12, 1884.

Mr. Chas. R. Ford:

DEAR SIR—I have examined your improvement in the sub-bass of reed organs, and can testify that it is the most valuable improvement made in reed organs for a long while. To any one who has had to dislocate their left hand trying to reach the lone octave of sub-bass, generally furnished with reed organs, this improvement is invaluable. It practically furnishes a pipe-organ pedal-bass with a reed organ. Instead of thirteen notes, it gives twenty-seven. It is an improvement long needed, and the merits of which have only to be seen to be appreciated.

Yours truly,

ARTHUR W. THAYER.

Samuel L. Studley, musical director Boston Ideal Opera Company.

BOSTON, May 22, 1884.

MY DEAR MR. FORD:—It has been my pleasure to examine and test the merits of your recent invention, "the extended sub-bass" for cabinet reed organs. I have long realized the necessity of some improvement in this department, inasmuch as that up to the present time the balance of tone throughout, by the addition of the sub-bass, which is the foundation of the entire organ, has so far been incomplete. I am convinced that the difficulty has been completely overcome, and I take great pleasure in congratulating you upon the success of your invention, which is most certainly assured.

Yours sincerely,

SAM. L. STUDLEY.

T. B. Dillaway, chorus director, Boston Theatre.

Mr. Chas. R. Ford:

BOSTON, May 12, 1884.

DEAR SIR—I have examined your extension sub-bass stop, and can cheerfully recommend it as being a great and useful improvement that is destined to meet with universal favor, combining, as it does, all the merits of the old stop, with many more besides.

Yours truly,

T. B. DILLAWAY.

Ford's manual sub-bass is used only in C. B. Hunt & Co.'s Bay State organs, manufactured corner of Bristol and Albany streets, Boston, Mass.

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NEW STYLE,

No. 10½,

Ebonized Upright.



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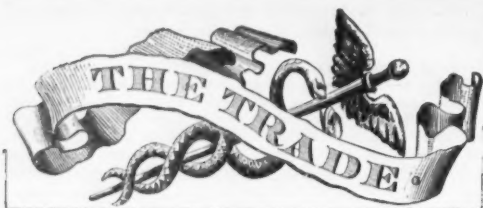
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FACTORY,

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NEW YORK.



—Edward McCammon's new catalogue is got up with exquisite taste.

—Mason & Hamlin received orders in the past few days for seventy organs from Australia.

—Billings & Richmond's "Patti" piano is becoming more of a favorite in the trade every day.

—Prof. M. Gally has again been granted a patent on a mechanical musical instrument, No. 305,806.

—Dyer & Hughes's organs received the first premium at the Hall County Fair held at Grand Island, Nebraska.

—By actual count we found that Sohmer & Co. received orders for the first mail on Monday morning for thirty-five pianos.

—The trade of the Fort Wayne Organ Company was 10 per cent. greater in September, 1884, than in September, 1883.

—Mr. Thayer, with the Fort Wayne Organ Company, Fort Wayne, Ind., will start on an Eastern trip next month.

—Mr. J. W. Northrop, of W. W. Kimball Company, Chicago, Ill., who has been East for a few weeks, left for home yesterday.

—Mr. F. G. Smith, manufacturer of the "Bradbury" piano, is making arrangements to engage extensively in the wholesale piano business.

—Max Tonk, piano-stool manufacturer, Chicago, asks for an extension. He has sold out. What's the matter with some of the piano-stool manufacturers?

—L. T. Valentine, dealer in pianos, at Los Angeles, Cal., had his stock attached and store closed by the sheriff. Mr. Valentine has been in ill health for some time.

—The agency of the Steinway pianos, which was formerly in the hands of A. C. Chase, Syracuse, N. Y., has been transferred to Messrs. Leiter Brothers, of the same city.

—Signor Umberto Deperis, Corso No. 47, Trieste, Austria, writes to THE MUSICAL COURIER, asking the addresses of responsible piano and organ manufacturers who desire to establish an agency in that city.

—The relations between the firm of Decker & Son and Mr. C. C. Colby have been severed, notice to that effect having been given by the firm to its agents. It is not known for what firm Mr. Colby will travel in the future.

—It may not generally be known that Mr. Wm. Schaeffer, the piano manufacturer, builds all his square and upright pianos from the bottom up, his factory being provided with horse-power and machinery for all kinds of piano-case making.

—Trade with the Boston Musical Instrument Manufactory was never in better condition than at present. The high-grade cornets of this company are used by many artists and in bands all over the country, giving thorough satisfaction in every respect.

—The stock of Arthur Uhlig, of Milwaukee, who failed last week, will be sold. Mr. William Young, who appears as a creditor to the amount of \$9,169.90, is Mr. Uhlig's father-in-law. Mr. Young did his utmost to make the business a success, and to some of the creditors it is an enigma how the business could

have been run down so rapidly. Less than forty cents on the dollar is expected.

—Mr. H. M. Brainard, of Cleveland, has shipped forty pianos to his headquarters since his arrival in this city. The instruments are Steinway and Hazelton pianos. Mr. Brainard tells us that there is no doubt that trade in his section will be very brisk this fall.

—The Burdett Organ Company evidences by its daily shipments that a thoroughly good organ well put before the public will sell well, whether "school keeps or not." We learn that trade is good with the "matchless" Burdett, and its prospects for the future exceptionally bright.

—The music trade in Great Britain must have been prosperous, as in five years (from 1878 to 1882, inclusive), there were only seventeen failures of music publishers and sellers, only eighteen failures of makers and dealers in musical instruments, and eleven failures of professors of music. In this country we never hear of any professors of music failing in business.

—Messrs. Behr Brothers & Co. have rented No. 15 East Fourteenth street as a retail piano wareroom. The "Behr" upright piano has been sold up to date by J. N. Pattison on Union square, but will henceforth be represented by the firm itself. No. 15 East Fourteenth street is an excellent location, in the very centre of the retail piano trade, and there is no question that Messrs. Behr Brothers & Co. will increase their general trade with this new departure.

Dr. S. Austen Pearce's Lecture.

DR. S. AUSTEN PEARCE, Professor of Musical Exegesis at the New York College of Music in Seventieth street, delivered a lecture in the hall of this institution on Saturday evening on "Music in Many Lands." He showed that all the instruments in use throughout the world may be classified under the three heads of string, wind and percussion. There were but few exceptions even if the sound-producing machines invented by acousticians were considered. No new instrument suitable to the needs of the musician had been invented by any modern nation though many attempts had been made. The novel tones produced by radiant heat from non-conductors of sound such as lampblack, cotton, wool, &c., were still unemployed by artists. The pianoforte was shown to be a harp laid down and operated by mechanism to suit our modern contrapuntal style of music. This style was unknown to the ancients and is still unemployed by more than half the population of the globe. Dr. Pearce reviewed the music of the great nations of antiquity as regards the elaborate scales that were employed in order to show that the science of music had early attained so high a degree of development that its possessors did not discover any signs of development, but believed that from time immemorial both music and its instruments were so perfect that improvement was impossible. On showing the marvelous skill displayed by savages in the formation of their instruments, he ventured to remark that evidence might here be found that they had descended from a state of high civilization. The Maories, for instance, discriminate intervals smaller than our semitone and thereby display a power which we have not acquired.

Dr. Pearce insisted strongly that by our modern system of music the ear was trained to ignore slight variations from true intonation. It was only by systematically rejecting all thoughts of mathematical accuracy in this particular that our modern music was producible.

By ignoring mathematical truth and simplifying our system so that only twelve sounds were recognized, as on the pianoforte, it became possible to construct most highly elaborate compositions,

in which many melodies proceeded simultaneously, and yet agreed together. He drew attention to the marked difference of the mode of delivery of Hungarian Gypsies and Italians or Germans of any one phrase of melody, and of the marked difference between the music and the musical scales of the Hungarians, Scotch, &c., to show that the musician could provide the psychologist with a national scale of emotion. After showing that the music of the learned was different from that of the ignorant in China and elsewhere, and that music was practised by persons in all ranks and conditions of life throughout the world, he said he wished it to be understood that he spoke generally respecting the music of various countries. He desired to speak in the greatest respect of all the systems, which for thousands of years had been employed by millions of people.

Dr. Pearce exhibited various models of instruments and about 100 large paintings on calico of curious instruments of all countries and periods. He performed the celebrated ancestral hymn of China, on a number of metallic bars, with a violoncello bow; and several Arabic, Egyptian and other melodies on the pianoforte, the most attractive of which was from India.

He announced the subject of his next lecture to be "Shakespeare as a Musician and Wagner as a Dramatist," referring to Wagner's orchestral or mystic drama in the orchestra.

German Trade Notes.

I AM sorry to say that I cannot give at all a favorable report concerning the state of the pianoforte trade in Germany this month. Writing at the end of September as I am, I had hoped to have found my friends whom I visited more hopeful, and better employed; but when several high-class firms are only keeping on half their hands, it is very certain that order-books are not so full as their owners could wish. I cannot say I am able to give any definite reason for this state of things, still I am bound to state the fact as I find it.

From Klingenthal and Markneukirchen I receive reports of the same tenor. Orders are not coming in with the desired rapidity, and as machinery is being largely employed in the manufacture of reeds for various instruments, the supply is much in excess of the demand. During the fair in Leipzig, which commenced to-day, it is expected that several American wholesale dealers will be present, and it is hoped that their orders will be of a kind to give a fillip to the workshops, but I confess I have not heard of very large orders being booked, and I fear the outlook for the winter in many a working-man's home is not of the most pleasing kind.

Robert Seitz, of Leipzig, has been obliged to compound with his creditors. His good lady has, however, agreed to pay 75 per cent., and has taken over the concern; still, she has not only got rid of her trouble in a business-like manner, but I am also credibly informed the gentleman has himself undertaken other business.

The complaints which I have to listen to respecting the awards of the juries at the Amsterdam, Calcutta, and Crystal Palace Exhibitions, if not loud, are certainly bitter enough to make one ask whether it is not high time exhibitors should be entitled to know, before competing, to whom their goods will be submitted. So long, however, as the exhibition mania continues, it seems hopeless to imagine that all parties can be satisfied. At the Teplitz Exhibition, the Apollo factory carried off the gold medal, the highest award, with one grand and two upright pianos. Messrs. Blüthner, of Leipzig, and Kaps, of Dresden, formed the jury.

I have not heard of any new inventions likely to interest your readers. In fact, I am sorry to be obliged to confess that my letter this month must be even more uninteresting than usual, from the simple fact that there is no news to give, and I am not in the habit of manufacturing statements to be contradicted in my next. Cor.—London Musical Opinion.



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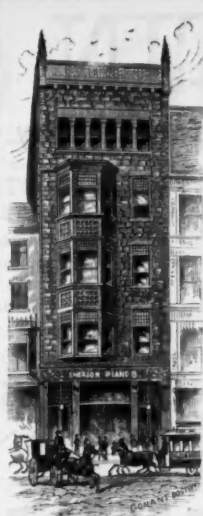
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For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by al. first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as
 Madame DE GONI, | Mr. WM. SCHUBERT, | Mr. S. DE LA COVA, | Mr. H. WORRELL, | Mr. N. J. LEPKOWSKI,
 Mr. J. P. COUPA, | Mr. FERRARE, | Mr. CHAS. DE JANON, | Mr. N. W. GOULD, | and many others.
 but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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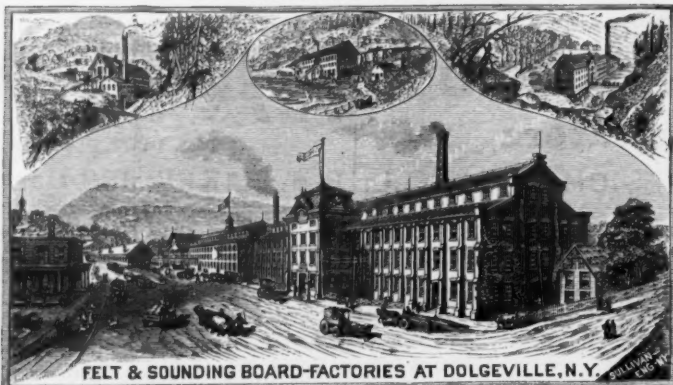
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